**TEACHING PLAN for Academic Year 2021-22**

**PAPER: Theory of Indian Music and study of ancient Granthas and Ragas [DSC]**

**SEMESTER: V**

**SESSION: July-November**

**TEACHER NAME: Dr Sarita Pathak Yajurvedi**

**SYLLABUS**

* **Section-1**
* Musical references & Instruments as found in Ramayana.
* Detailed study of Sangeet Ratnakar.
* Detailed study of the following as treated in Sharangdev’s Sangeet RatnakarNibaddha, Anibaddha, Kaku, Sthaya.
* General study of Matang Muni’s Granth Brihaddeshi.
* Margi evam Desi Sangeet.

* **Section-2**
* Detailed study of the following Ragas : Todi, Kedar, Patdeep.
* Notation Writing of Talas, their Vibhags, Bols, Matras, Sam, Tali and Khali: Tilwada, Dhamar, Ektala, Choutala, Dadra, Keherwa, Teentala.
* Ability to write Dugun of the prescribed Talas.
* Comparative study of the following Talas: Ektal-Choutal , Teental-Tilwada
* **Section-3**
* Writing of compositions in notation of Vilambit Khayal, Dhrupad or Dhamar(For Vocal students).
* Notation Writing of Maseetkhani Gat in Teentaal, Razakhani Gat in Teentala and Gat other than Teentaala.(For Instrumental students) Or Only Visually challenged students have the option of attempting either notation or an essay on the following topics:
* Importance of media in promotion of Music.
* Significance of Music in human life.
* Importance of Music in Fine Arts.

**COURSE DESCRIPTION**

The students have obtained wisdom and understood the musical references and instruments found in the epic Ramayan and its relevance to present time. With the indepth study of the ancient text, Sangeet Ratnakar by Pt. Sharangdev, the students gained a deep insight into the origin of Indian music. The general study of Matang Muni’s Granth Brihaddeshi provided an axis to the students who are now able to communicate the result of studies undertaken on this ancient treatise. Students have understood the concept of Margi and Desi sangeet and are able to demonstrate its significance in modern times. The students have attained a detailed study of the theoretical aspects of the prescribed Ragas and Talas which enhance the quality of projects and their practical illustrations. They have also acquired skills in writing the notations of traditional compositions of Ragas with Dugun of given Talas. The comparative study of Talas bearing equal number of beats further enhances their ability to understand the salient features of various Talas. The students have developed skills in writing notatioins of traditional compositions in Khayal/ Dhrupad/ Dhamar/ Razakhani/ Maseetkhani Gats thereby getting empowered to learn authentic compositions independently by reading notations. Visually challenged students have commissioned their mind to write an essay on prescribed topics thereby developing their expression and learing better utterance skills

**TEACHING TIME(No. Of Weeks)**

**12 Weeks approximately**

* **CLASSES-**The course is organized around daily lectures as per the time table. Students will be given reading assignments each week to help them follow the course content. These readings will be discussed in class in detail. There are 5 marks [Practical] and 2 Marks [Theory ] for attendance as part of Internal assessment.

**UNIT WISE BREAK UP OF SYLLABUS**

**UNIT I [Week 1-3]**

* THEORY-Sangeet: Musical references & Instruments as found in Ramayana. Detailed study of Sangeet Ratnakar. Detailed study of the following as treated in Sharangdev’s Sangeet RatnakarNibaddha, Anibaddha, Kaku, Sthaya. General study of Matang Muni’s Granth Brihaddeshi.
* PRACTICAL- One Vilambit Khayal with Alaaps and Tanas in any of the prescribed Ragas. Madhyalaya Khayal in the prescribed Ragas.

**UNIT II (Week 4-6]**

* THEORY- Margi evam Desi Sangeet.Detailed study of the following Ragas : Todi, Kedar, Patdeep. Notation Writing of Talas, their Vibhags, Bols, Matras, Sam, Tali and Khali: Tilwada, Dhamar, Ektala, Choutala, Dadra, Keherwa, Teentala.
* PRACTICAL- Dhamar with Dugun, Tigun and Chaugun.

**UNIT III (Week 7-9)**

* THEORY- Ability to write Dugun of the prescribed Talas.Comparative study of the following Talas: Ektal-Choutal , Teental-Tilwada Writing of compositions in notation of Vilambit Khayal, Dhrupad or Dhamar(For Vocal students). Significance of Music in human life.Importance of Music in Fine Arts.
* PRACTOCAL- Maseetkhani Gat in any one of the prescribed Ragas. Razakhani Gat in the prescribed Ragas.

**UNIT IV [ Week 10-12]**

* THEORY- Notation Writing of Maseetkhani Gat in Teentaal, Razakhani Gat in Teentala and Gat other than Teentaala.(For Instrumental students) Or Only Visually challenged students have the option of attempting either notation or an essay on the following topics: Importance of media in promotion of Music.
* PRACTICAL- Gat in any Tala other than Teentala. Prescribed Ragas – Todi, Kedar, Patdeep.

**ASSESSMENT**

**Internal Assessment: 25 Marks [Practical]**

**Internal Assessment: 12 Marks [Theory]**

Students in this course will primarily have Two modes of assessment:

1. **Written assignment** -
2. **Class Test** – Two assignments of 5 marks each. Students will have to write one essay based assignment inclusive of bibliographies, and for the second assignment they will have to prepare Details study of Raga and taal along with Notation . The topics for the first assignment will be shared in class by the end of the first week of August. Field work is an important component of learning in this course.There will be a Class Test of 10 marks. It will take place tentatively in the third week of October after the mid semester break.Music Students must participated in College function like Annual day, Independence day, Vasantotsav and Sarswati pooja .Additionally there are 5 marks for Attendance

**ESSENTIAL READINGS-**

* Paranjpey, Shridhar Sharat Chandra (2nd Edition: 1985) Bharatiya Sangeet Ka Itihas, Bhopal, Madhya Pradesh,Hindi Granth Academy.
* Singh, Thakur Jaidev, Bharatiya Sangeet Ka Itihas, Kolkata, West Bengal, Sangeet Research Academy. Deva, B.C. ( 1st Edtion: 1974) History of Indian Music, Delhi, New Age International Publishers.
* Shrivastava, Girish Chandra (1987) Tala Parichaya, Allahabad, U.P., Sangeet Sadan Prakashan.
* Bharatmuni, Natyashastra, Varanasi, U.P., Chaukhamba Publications.
* Sharangdeva (1stEdition:1964) Sangeet Ratnakar-Vol.1, Hathras, U.P., Sangeet Karyalaya.
* Rajan, Renu (1st Edition: 2010) Bhartiya Shahstriya Sangeet Ke Vividh Ayam, Delhi, Ankit Publications.
* Garg, Laxmi Narayan (3rd Edition: 2003) Nibandh Sangeet, Hathras, U.P., Sangeet Karyalaya
* Shrivastava, Harish Chandra (2003) Sangeet Nibandh Sangrah, Allahabad, U.P.,Sangeet Sadan Prakashan.
* Kasliwal, S. (2001) Classical Musical Instruments, New Delhi, Delhi, Rupa & co.
* Mishra, Lalmani (4th Edition: 2011) Bhartiya Sangeet Vadya, Delhi, Bhartiya Gyanpeeth.

**SUGGESTED READINGS-**

* Bhatkhande, V.N. (2008) Kramik Pustak Malika (Part- II, III, IV) Hathras, U.P., Sangeet Karyalya.
* Patwardhan, V.R. (1996), Rag Vigyan, Pune, MH, Publisher : Dr. Madhusudhanan Patwardhan.
* Mishra, Lalmani, (1st Edition: 1979) Tantri Naad Part-I, Kanpur, U.P., Sahitya Ratnawali.
* Ratanjankar, Krishna Narayan (1990) Abhinav Geet Manjari, Mumbai, Maharashtra, Acharya S. N. Ratanjankar Foundation.
* Jha, Ramashraya (2014) Abhinav Geetanjali, Allahabad, U.P., Sangeet Sadan Prakashan.
* Singh, Tejpal (1 st Edition, 2015) Shastreeya Sangeet Shikshan, New Delhi, Delhi, Akanksha Publishing House.
* Shrivastava, Harish Chandra (June: 2002) Raag Parichaya, New Delhi, Delhi, Rubi Prakashan.
* Mishra, Chhotelal (1st Edition: 2006) Tala Prabandh, New Delhi, Kanishka Publishers.

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